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THE RAGTIMER

MAY/JUNE 1983

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

THE RAGTIME SOCIETY INC., IN CO-OPERATION WITH JOHN ARPIN ENTERPRISES, IS PLEASED TO ANNOUNCE THE RE-RELEASE OF "THE OTHER SIDE OF RAGTIME", FEATURING JOHN ARPIN.

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RAGTIME...
UNDER YOUR HAT

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non-profit corporation having the following objects;

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

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1983

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Early during our anniversary year, we received a modest note from Charles B. Davis Jr. which said he would like to make a personal contribution to the Ragtime Society saluting its 20 years. When we read further, we realized Charles was talking about a mammoth personal research project in which he had indexed all ragtime piano compositions available to the collector!

Months passed by, during which Charles made further additions and refinements. However, we are proud to share with you in this issue the first instalment of the Charles B. Davis Jr. master ragtime index. We all owe Charles a debt of gratitude.

Watch the July-August issue for details of the 1983 Ragtime Bash.

If you haven't marked down the dates yet, circle Oct. 14-15-16 on the calendar.

And, if you haven't done so yet, why not sign up a friend as a member of the Ragtime Society? A strong membership is the only way we can be sure of lasting another 20 years as a unique organization serving the interests of ragtime.

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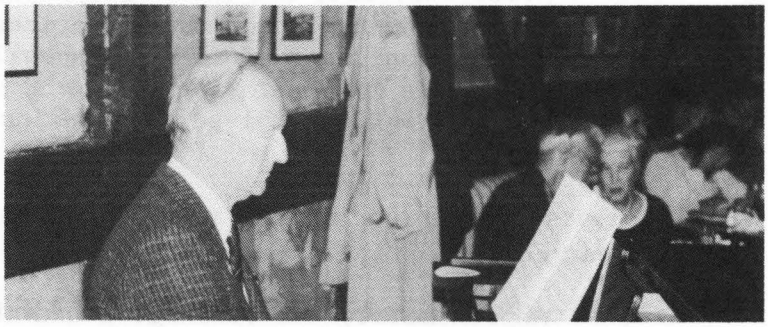
MAY 14: THE 2ND (SPLENDID) MINI-BASH

The Ragtime Society's second mini-bash of 1983 was held Saturday evening, May 14, and turned out to be as much of a success as the first one held in March. Here is a list of those who played.

Austin Kitchen	Honey Hush
Rosemary Renaud	Alabama Rag
John Floyd	Obladi Oblada
	Georgia Camp Meeting
Ron Davis	Nagasaki
	I Found A New Baby
Jo Ann Ras and	Chatanooga Choo Choo
Dana Curnook	Robert E. Lee
(Piano and banjo)	12th Street Rag
Tom Deplage	This is no Laughing Matter
	Tenderly
Steve Hull	Pineapple Rag
	Fig Leaf Rag
John Arpin	Sweet Substitute
	When Ragtime Rosie Ragged the Rosary
	Russian Rag
Orne Calgalon	One Note Samba
Russ Merrifield	Jitterbug Waltz
	Aunt Hagar's Blues
Charlie Dunn	Sweet Georgia Brown
	Whispering
	Five Feet Two
Curlie Forbs	Ragtime Cowboy Joe
(guitar/vocal)	Old Bill's Blues
Marty Walsh and	Hot Canary Czardas
John Arpin	Someone to Watch Over Me
(violin and piano)	
Rosemary Renaud	Solace
John Floyd and	The World is Waiting for the Sunrise
Dana Curnock	Bye Bye Blues
(piano and banjo)	
Bill Chestnut	Maple Leaf Rag
	Ragtime Nightingale
Steve Hull	Magnetic Rag
John Arpin	Memories of You
	Chevy Chase Rag
	When the Red Red Robin Comes Bob Bob Bobbin' Along
	Side by Side
	Heart of my Heart
	How Ya Gonna Keep 'Em Down On The Farm
John Arpin and	Dream Lover
	Moon Song
	Somewhere Over The Rainbow
Orne Calgalon	Ramona
	(unknown number)
Tom Deplage	(two unknown numbers)
Steve Hull	Magnetic Rag
Lynn Winters, Marty	Fascination
Walsh and John	Sunshine Of Your Smile
Arpin	

Marty Walsh and John Arpin	A Kreizler composition
Austin Kitchen	Mississauga Rag
John Arpin	Play Gypsy Play
	Easy Winners
	Yesterthoughts
	Sleepy Hollow Rag
	Wolverine
Charlie Dunn	All of Me
	Darktown Strutters Ball
Catherine Wilson	Solace
	Blue Thoughts



ABOVE: (clockwise from top left): Steve Hull; John Floyd; Russ Merrifield; Marty Walsh, Lynn Winters and John Arpin; John Arpin and Rosemary Renaud.

RAGTIME RUMBLES

BY BILL McCROSTIE
Vice-President
and Managing Director

Things are on the move in and out of Toronto: Catherine Wilson in Europe... Pel Bell Smith down to Sedalia for the Festival ... and visiting Toronto for a gig at Cafe Copain in June was Ralph Sutton ... July will see the New Black Eagle Band in a weekend engagement.

The next issue of the Ragtimer will see prices and details of the 1983 Bash, but we hope you've already marked the weekend of Oct. 14-15-16 (Friday, Saturday, Sunday) on your calendar.

Order early if you want "The Other Side of Ragtime", the John Arpin record which is advertised on the inside front cover.

There are two important ways you can help the Ragtime Society:

1 -- Submit items for the Ragtimer.

2-- Sign up a new member.

After July 1st, all memberships will run for a 12- month period (six issues of the Ragtimer) and notices will be sent with the last issue, reminding the member that renewal time has come.

Dear Editor:

Approximately one year ago I had the good fortune to hear two LPs produced by David Jasen: "The Original James P. Johnson" (Folkways FJ 2850) and "Piano Ragtime of the Forties" (Herwin 403). My ear was caught by the rhythmic similarities of Cliff Jackson's performance of "Limehouse Blues", and Johnson's first version (third track on the former LP) of "Sweet Lorraine". At the time I merely made a mental note of this and put the similarity down to the remarkable and multi-sided talent of James P. and the inevitable interchange of ideas among the stride pianists.

More recently, I came into possession of a 1965 LP of Cliff Jackson, "Hot Piano" (RI-DISC RD-5). Jackson, a highly distinctive player, performed "Sweet Lorraine" and "Memphis Blues" in a manner remarkably similar to Johnson's versions on the Folkways LP. The similarity is so great in fact, that I would like to pose the following question to the stride fans and players out there: are the cuts of "Sweet Lorraine" (third track only) and "Memphis Blues" on "The Original James P. Johnson" performed by James P. or by Cliff Jackson?

On the face of it, the question might seem a little ridiculous -- but given the similarity, there are several important points to consider:

1/ Jasen is extremely vague about the actual dates of most of these Johnson recordings (implying that he doesn't know for certain), and on the first side identifies several James P. compositions incorrectly.

2/ Jasen claims the Johnson tracks were unissued until the advent of the Folkways LP; therefore, Cliff Jackson could not have heard these performances before he died, and certainly not in 1965.

3/ But Dave Jasen has, on at least one LP in my collection, released "unreleased" recordings that have, in fact, been issued before.

4/ Jackson and James P. play very differently: all the stride players prided themselves on their individuality. "Lorraine" and "Memphis" as played by Johnson (supposedly) bear all the earmarks of a Jackson solo: the left-hand patterns, including a frequent "eight-to-the-bar" feel, the rhythm and typical melodic patterns in the right-hand. The similarity of the two 1940's cuts to their counterparts on the '65 LP and indeed all of Jackson's playing is immediately obvious. Jackson's playing did not change appreciably in the last decades of his career: compare his playing in the 1941 New Orleans Feetwarmers sessions to his work in the '60's.

5/ The first version of "Lorraine" on the Folkways LP bears absolutely no resemblance to the second version of the tune found on the same side. That second version is obviously Johnson -- the contrast between the two cuts gives one pause for thought.

All this leads one to several possible conclusions. Either:
1/ The "unreleased" Johnson recordings were in fact released during Jackson's lifetime (or are alternate takes of sides that were), and Jackson copied them, an unlikely thing for a player of his calibre to do,

or 2/ Johnson listened hard to Jackson at some point and rather uncannily imitated him, equally unlikely,

or 3/ "Sweet Lorraine" and "Memphis Blues" as heard on "The Original James. P. Johnson" were in fact recorded not by James P. but by Cliff Jackson.

Can Dave Jasen absolutely confirm the date of these Johnson recordings and the pianist who cut them? Does he know whether Moses Asch, whose recording studio originally produced these takes, ever issued them or if he ever recorded Cliff Jackson during the 1940's? Perhaps there was a mix-up of masters.

It would be interesting if some of the ragtimers could share their thoughts on this intriguing issue. I can supply a tape of the recordings in question. In this sense, I wish this to be an open letter, and I would appreciate replies, perhaps to be published in the Ragtimer.

Sincerely,
Reide Kaiser,
53 Emmeline Crescent,
Agincourt, Ontario,
M1S 1L1.

MASTER INDEX TO RAGTIME MUSIC IN PRINT: 1982

Compiled by Charles B. Davis Jr.

A.R.	Ragtime: 100 Authentic Rags	B3-2902	The Big 3
A.O.R.	The Art of Ragtime ISBN 0-8071-02202		L.S.U. Press
B.F.R.	The Best of Ragtime Favorites	D 148	Chas. Hansen
B.S.J.	The Best of Scott Joplin	D 176 A	_ __
C.P.M.	Jelly Roll Morton: Collected Piano Music ISBN 0-87474-351-6		G. Schirmer
C.P.R.	Classic Piano Rags	205693	Dover
C.R.P.S.	Scott Joplin: Complete Ragtime Piano Solos	R 045	Chas. Hansen
C.W.I.:	Scott Joplin: Complete Piano Works, Colume I	N.Y. P.L./Belwin Mills	
D.B.	Dottie Bee Music		
D.P.	Dizzy Piano		Sam Fox
E.B.	Sincerely, Eubie Blake	M 843	Marks/Belwin/Mi
E.C.R.	Brian Dykstra: Eight Concert Rags		
E.E.Z.C.	The Exciting Era of Zez Confrey		Belwin-Mills
G.R.	Max Morath's Giants of Ragtime	15626	Marks/Belwin/Mi
G.R.E.	Golden Ragtime Encyclopedia	R 044	Chas. Hansen
I.R.R.	Ian Whitcomb: I Remember Ragtime	D 266	Chas. Hansen
J.B.B.S.	Jazz, Blues, Boogie Swing	V-210	M.C.A./Mills
J.M.	Billy Mayerl: The Jazz Master		E.M.I./Sam Fox
J.R.M.	Jelly Roll Morton: Blues, Stomps, Ragtime	K-608	Chas. Hansen
J.S.	Jazz Sampler	M0837	Marks/Mills
K.R.	Scott Joplin: King of Ragtime		Lewis
M.R.	Missouri Rags edited by Max Morath		G. Schirmer
M.V.R.	The Mississippi Valley Rags		G. Schirmer
N.D.R.	The Neville Dickie Album of Rags and Standards		Campbell, Connelly & Co. Ltd.

N.O.R.	Samuel Stokes: New Orleans Ragtime Music Album		C.M.I.
P.T.R.	Play Them Rags		Belwin/Mills
R.C.	Ragtime Classix		Warner Bros., Inc
Ra. Cu.	The Ragtime Current		M-868 Marks/Belwin-Mills
R.G.	Max Morath's Ragtime Guide		T.R.O./Hollis
R.J.C.	34 Ragtime Jazz Classics		E8404 A Chas. Hansen
R.P.	Ragtime Piano		Marks/Mills
R.R.	Ragtime Rarities	ISBN 0-486-23157-7	Dover
Ra. Re.	Ragtime Rediscoveries	ISBN 0-486-23776-1	Dover
R.S.	The Ragtime Society		
R.T.	Joe Lamb: Ragtime Treasures		Belwin-Mills
T.A.P.R.	Rudi Blesh & Harriet Janis: They All Played Ragtime		Oak Publications
T.O.R.	William Albright: Three Original Rags		
T.I.R.	Terry Waldo: This Is Ragtime	ISBN 0-8015-7618-0	Hawthorne
T.R.	James Tenney: Three Rags		E.C. Kerby Ltd.
W.C.H.	William C. Handy: Blues Anthology		Collier Books
Z.G.R.	Dick Zimmerman: A Tribute to the Giants of Ragtime		R049 Chas. Hansen

This index is divided into two parts. The first part is alphabetical by composition title, the second section alphabetical by composer. The code of the folio as printed above with page number of the piece is in the first section. The reprints of the Ragtime Society are followed by their order number. No publisher or code means the piece is available from the composer.

There is a possibility that some of the folios listed herein are out of print, e.g. the ones published by Sam Fox and Charles Hansen. Most of the music reprinted by Hanse can be found in other folios with the exception of the Dick Hyman editions of Jelly Roll Morton and they are ordered from Eastlake Music.

Unfortunately, I could not include the new Belwin/Mills publication of Zez Confrey to be published during the winter of 1982. I have been fortunate to include the fine James Dapogny edition of Jelly Roll Morton using the titles selected in Rags and Ragtime as my guide.

The Jazz Master folio of Billy Mayerl may be obtained from Carl Fischer.

Hopefully, an edition of James P. Johnson Piano Music edited by Willa Rouder and sponsored by the Smithsonian Institution under the direction of Martin Williams, should be out some time in 1983.

When buying Ragtime Society reprints, list alternates because availability of some pieces is limited. These are excellent reprints done on heavy stock paper which will stand up fine on your piano's music desk.

Charles B. Davis, Jr.
Midway Park, North Carolina

Affinity Rag	Cozad, Irene	R.S. SR-173
African Pas	Kirwin, Maurice	R.R. 151
		R.S. SR-034
Agitation Rag	Hampton, Robert L.	C.P.R. 6
		R.S. SR-049
Alabama Blossom	Jan Baar, Charles L.	R.S. SR-098
Alabama Dream	Bernard, George D.	R.R. 9
Alabama Rag	Lamb, Joe	R.T. 6
Alaskan Rag, The	Lamb, Joe	T.A.P.R.
All of a Twist	Hersom, Frank A.	A.R. 71
All of a Twist	Mayerl, Billy	J.M. 8
All the Grapes	Fahy, James	A.R. 71
Alligator Bait	Nichols, Hal G.	R.S. ST-170
Alluring Image	Hoeptner, Fred	
Amatory Hallucination Rag	Kaye, Milton	Ra. Cu. 30
Amazon Rag, The	Hahn, Teddy	Ra. Re. 96
American Beauty Rag	Lamb, Joe	B.R.F. 122
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		G.R.E. 324
		R.J.C. 112
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Angel Food Rag	Marzian, A.F.	R.S. SR-119
Antoinette-March & Two-Step	Joplin, Scott	C.R.P.S. 132
		C.W.I.: 145
		G.R.E. 324
		K.R. 20
		R.S. SR-082
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Apple Sauce	Isbitz, Hall	
Arabella	White, M.E.	
Arctic Sunset	Lamb, Joe	R.T. 46
Ashy Africa	Wenrich, Percy	C.P.R. 347
Astor Place Rag Waltz	Ashwander, Donald	Ra. Cu. 7
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		C.W.I.: 35
		G.R.E. 200

		K.R. 68
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Aunt Jemina's Cakewalk	Rockwell, Charles J.	Z.G.R. 146
Autumn Crocus	Mayerl, Billy	J.M. 121
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Black Cat Rag, The	Wooster, Frank & Ethyl Smyth	R.R. 300
Black Cupid's Birthday	Stephens, T. Palmer	R.S. SR-123
Black Diamond Rag	Lodge, Henry	R.C. 108 R.S. SR-080
Black Laugh, The	Seymour, Cy	Z.G.R. 86
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Blue Ribbon Rag	Dash, Irwin	N.D.R. 2
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Bone Head Blues	Gordon, Leo	A.R. 143
Botsa Chica Strut	Baird, Mike	D. B.
Bowery Buck	Turpin, Tom	C.P.R. 328 R.S. SR-022
Brainstorm Rag	Stark, E.J.	R.S. SR-063
Barn Dance Shuffle, A	Harrison, Wade	Z.G.R. 136 R.S. SR-088
Brass Nuckles (3 Novelty Rags)	Albright,Wm.&Wm. Bolcolm	Jobert/T.P.

To be continued in the next issue...

Alamo Rag

Quartette for Male or Mixed Voices

CHORUS

(Melody in 2d Tenor or Soprano)

Arr. by Ribé Dannmark

TENOR I
(Male Quartette only)
TENOR II
BARITONE
BASS
SOPRANO
ALTO
TENOR
BASS
Oh, that A - la-mo Rag, oh, that A - la-mo Rag,
Oh, that A - la-mo Rag, that A - la-mo
Oh, that A - la-mo Rag, oh, that A - la-mo Rag,
oh, that A - la-mo drag, Now hon-ey do
drag. Now hon-ey, If you think this talk is pho-ney Take a trip to San An-to-ny;
oh, that A - la-mo drag, Now hon-ey, do
Law-dy! I could just die, Law-dy! I could just die,
Law - - - - dy I could just die When ev - er they
Law-dy! I could just die, Law-dy! I could just die,
1
2
Sigh when ev-er they cry, Play the A-la-mo Rag!
cry,
Sigh when ev-er they cry, Play the A-la-mo Rag!
cry, Play the A-la-mo Rag!
cry, Play the A-la-mo Rag!
Rag, Play the A-la-mo Rag!

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Alamo Rag

Words by
BEN. DEELY

Music by
PERCY WENRICH

Moderato
f
'Way down South in San An - to - ni - o,
San An - to - ni - o's the place to go,
mf
p
That's the place they have the A - la - mo;
Where they play that mu - sic, sweet and slow;
That's the place they dance to
Where they play that mu - sic
pass the time a - way,
dream y while you dance,
Both night and
Oh, oh, oh that
fz

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day they do that sway.
prance, puts you in a trance.
Place your arm a-round your la-dy's waist, Just to show the folks you've
Ev-'ry bod-y's hap-py when they glide, Ev-'ry bod-y's hap-py
got good taste; Mu-sic starts a play-ing and a-way you go,
when they slide; I'll be dan-cing with my ba-by might-y soon,
Oh, oh, so slow that's the A-la-mo!
Just hear them all croon, that A-la-mo tune.
fz
fz

CHORUS.
Oh, that A - la-mo Rag, that A - la-mo
p-ff
drag. Now hon-ey if you think this talk is phoney, Take a trip to San An-to-ny,
Law - - dy! I could just die When ev - er they
cry, Play the A-la-mo Rag!
1
2

POPULAR EDITION

ALAMO RAG

Song

Words by

BEN DEELY

Music by

PERCY WENRICH

5

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